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# ON THE PSEUDO-SACRED IN MUSIC.

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OF all the "fictitious values" which pass current in the English world of music to-day, a certain so-called "sacred" character is surely the most humiliating to a thoughtful lover of his country. The reflection is forced on anyone who glances over the 'Catalogues of New Music' sent out by the great publishers of vocal music at this season. There we find examples numerous enough of the kind of song I referred to in the MONTHLY MUSICAL RECORD for September. We also find saddening evidence of the currency a religious strain can give to a song which otherwise, in words and music alike, is beneath contempt.

It is difficult to treat the subject without giving just cause of offence to some whose earnestness in the supreme matters of religion is beyond question. But I trust it is possible. It is time that some voice should be raised in the matter; and perhaps one who claims earnest convictions in the matter of religious music may be allowed to contribute to the airing of a question so vital to the truth and the honesty of music as the handmaid or the companion of religious thought and feeling.

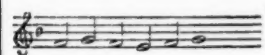
Many a dispute between organist and clergy, or those in clerical responsibility for church services, has turned on the unanswerable question, "What is sacred music?" The trouble usually arises from the choice of some voluntary which turns out to have been injudicious in the circumstances. The fault does not lie in the music, nor in the organist's choice, nor in the complaining and rebuking tongue, but in the circumstances. For the fact is, THERE IS NO SUCH THING AS SACRED MUSIC. This is, perhaps, a somewhat startling statement, but it is true. It has been proved over and over again in the course of musical history and in the daily life we lead.

Students of musical history know how at various periods the stores of secular song have enriched the services of the church. Is there any more "sacred" melody in existence than the one which the whole Protestant church sings to the "O Haupt voll Blut und Wunden" ("O Sacred Head, surrounded")? Its first appearance in church services was to a verse beginning "Herzlich thut mich verlangen," by which name it is still known in

Germany. The "heartache," in the original composition, however, was not for sin but was caused by a "maiden fair." It was a love-song composed by Hans Leo Hassler early in the seventeenth century. Another old melody highly prized in every hymnal to-day bears a reminder of its origin in its name 'Innsbruck.' It was originally a song put into the mouth of a travelling apprentice forced to leave his home.



Innsbruck ich muss dich lassen Ich fah - re me - ne Strassen



Ins fremde Land dahin

A slight change in the words changed the sentiment, but the music remains practically unaltered to this day.

"Innsbruck, I must forsake thee, And on my way betake me Into a distant land." "O world, I must forsake thee, And on my way betake me To mine eternal home."

A well-known love-song,

"Wie schön leuchten die Aeugelein Der Schönen und der Zarten mein,"

is now a favourite hymn in Germany which begins—

"Wie schön leuchtet der Morgenstern." †

In Scotland the same practice produced in 1578 'The Gude and Godly Ballets,' a section of which consisted of songs "converted from profane into religious poetry." An example is here appended:—

\* From Tucker's "Melodien des Evangelischen Kirchen-Gesanges" (Breitkopf und Härtel, 1848). The modern version of the melody may be seen in "Hymns Ancient and Modern," No. 276, or in any hymnal under the name *Innsbruck*.

† Employed by Mendelssohn in his unfinished Oratorio, *Christus*.

## PROFANE.

"Come, love, let's walk in yonder spring,  
Where we shall hear the black-bird sing,  
The Robin Redbreast and the Thrush,  
The Nightingale on every bush,  
The Mavis sweetly carolling;  
This to my love, this to my love

Content will bring."

## SACRED.

"Come, Lord, let's walk on Sion hill,  
There to remain for ever still,  
Where Prophets, 'Postles, and just folk,  
With Martyrs in a row do walk,  
The Angels sweetly carolling;  
This to my soul, this to my soul

Content shall bring."

"It is alleged by some," declares Geddes in the 'Saints Recreations' (1673), "and that not without some colour of reason, that many of our ayres or tunes are made by good angels, but the letters or lines of our songs by devils. We choose the part angelical and leave the diabolical."

It is quite open to anyone to declare that in early days the difference between sacred and secular music was imperceptible, and that, as we do not know anything (save in a historical fashion) of the secular original of these melodies, their origin is of no practical importance. But any melody can be made "sacred," or pseudo-sacred, by a change in tempo, and, if necessary, in harmony. There is a legend told of an organist in England who, having been rebuked for the "secularity" of a certain voluntary (I think it was the *Allegretto* from the 'Hymn of Praise' Symphony), treated the congregation to an elaborate and deeply moving setting of "Tommy, make room for your uncle," a ditty in popular vogue at the time. Congratulations upon, and inquiries after the name of the beautiful voluntary tempted him most rashly to disclose its source. The trick came to the ears of the authorities, and he had to resign his appointment—and it served him right!

How many divinity and music students pursuing their studies in Germany have heard at some convivial meeting what seemed a hideous travesty of a hymn they learned at their mother's knee, when the jovial company burst into "Krambambuli"—when the refrain of what he used to know as "When Mothers of Salem" was yelled out to the emphatic accompaniment of beer jugs banged on the sloppy table—



Kram-bim-bam-bam-bu-li Kram-bam-bu-li

My introduction, in extreme youth, to the treasures of melody in *Don Giovanni* and *Der Freischütz* was the frequent congregational use of hymn tunes drawn from "Batti, batti!" "Vedrai Carino," "Leise, leise," etc. And many a child has come to appreciate melodies from the great sonatas and symphonies of Mozart, Haydn, and Beethoven, through hearing them so often in church, sung as hymn tunes. When after years give a knowledge of the originals these dreadful perversions become hateful, but they served a good purpose.

What then makes music sacred? Not the music itself. Not the words. Is it, perhaps, suitability to its surroundings? A prison chaplain has told me that a favourite hymn in his convict congregation is "Jesus, Lover of my soul," sung to the tune of "Ye banks and braes." He has seen the tears coursing down very hard faces as the hymn was sung. Did the tune bring memories of home, of childhood, of innocence? Was it less "sacred" although the poor wanderer forgot the words of the hymn as old memories were awakened in his soul?

When a solemn funeral service is brought to a close and the first few notes of the 'Dead March in *Saul*' from the organ fall upon the ear, does anyone feel that it is not sacred?

At a military funeral in York Minster some time ago, the Highland regiment of the garrison provided a band of pipers, and for the first time in a consecrated edifice was heard the wail of the bagpipes in "The land of the leal." The effect was most thrilling and left a very deep impression. Was the music not sacred? And is it less sacred on the side of a Highland hill when a small band of peasants carries the loved and honoured dead to the last resting place?

No, there is not such a thing as sacred music.

It would seem to be comparatively an easier thing to distinguish certain music as "secular," or at least non-sacred. Many a piece of dance music, or an excerpt from a light opera, either quite good in its own way, seems debarred from posing under any conceivable circumstances as a piece of sacred music. But the great mass of purely instrumental music has no element in it of sacred or secular. Much of it is unsuited for use in the service of the church—just as much is unsuited, e.g., for the house of mourning or for festival occasions—but that is by no means on account of its secular nature. The first two movements of Beethoven's Pastoral Symphony are no more secular than is the sunlight streaming through a cathedral window, or the summer wind rustling through the trees around a country church, or the murmur of the stream which through the open porch falls upon the ears of worshippers. The Storm movement is no more secular than the lashing rain on the church windows or the crashing thunder which makes the preacher's voice inaudible. The "Thanksgiving after the storm" has still less, if that is possible, of the secular essence. But what are we to say of the merry village festival which is interrupted by the storm? It is not sacred; nay, those who see in the well-known bassoon entries a picture of the village musician whose revels have not been conducted on temperance principles, must feel the movement unsuited for the environment of places and occasions of public worship. Why is it that a slow movement (often mutilated) from a symphony or a quartet when played on the organ is an acceptable voluntary, while the same music played as intended by the composer would be sternly vetoed? And why is the slow movement unexceptionable while the other movements would not be permitted? Not certainly because it is more sacred than the others, or that it is more sacred when played on the organ than when played by other instruments; but because it is more suited to its environment than the others, especially when played on the instrument which custom has peculiarly associated with public worship.

One thing is certain. Sacred words cannot make music sacred. They may, however, give it a meaning—often far enough removed from the composer's intention—which enables it to suit its new environment to the satisfaction of the most exacting purist.

How far removed is Bach's First Prelude in its noble simplicity and perfect purity from Mascagni's *Intermezzo*—an interlude in a lurid story of sin, shame, and crime. And yet they are both received within consecrated walls or looked upon as sacred by many when associated with the prayer, "Ave Maria." Are they sacred?

But music which is essentially secular remains of the same character whatever words are set to it. We cannot imagine a Chopin waltz used for a hymn, nor can we admit a certain well-known tune to be sacred because it was written to the words, "Art thou weary?" And yet two generations accepted and sang as a hymn tune one

set to "Hark, hark, my soul!" which was still further removed from sacred music than either of these. Many good people joined in it, or listened to it with pleasure, who would have been shocked to hear a Beethoven *Andante* or a Mendelssohn *Lied* played as "sacred music."

Much of the hymn music for which evangelistic movements have been responsible may be an excellent vehicle for its purpose—to reach the classes not yet reached, and the young. But if the young mind has a chance of growing up in an educated circle and under artistic influences, the less it learns of this class of music the better. Much of it cannot be called music at all, and most of it is no more sacred or suited for sacred purposes than "Ta-ra-ra-boom-de-ay" suited the words of an Easter hymn to which the Salvation Army set it some years ago.

After this long digression we come to our subject proper, which need not occupy us at any length.

Some years ago the sentimental ballad style opened what has proved a most paying vein of sacred and semi-sacred song. I do not know whether England or France was first in the field, but it is a curious fact that the genus is practically unknown in Germany. Excellent composers have given us some very good and some even noble examples:—"Nazareth," "Les Rameaux," "There is a green hill," "The King of Love"; and, of what may be called the semi-sacred, "The Better Land," "The Children's Home," etc. That the vein is not one which can be worked very extensively is well illustrated by the series of sacred songs written by one great composer—alas! in a descending scale of worth and interest. What a drop there is from "There is a green hill," through "The King of Love," "Glory to Thee, my God, this night," down to "Easter Eve," and those saddening compositions which still steadily appear from time to time as "Gounod's last sacred song."

One peculiarly irritating variety is that with a refrain in the Latin tongue of which the first was probably Claribel's "Children's Voices." This variety appeals strongly to the public just now, but in spite of the publishers' bribes it has not yet inspired a good song.

Another is that in which death claims the hero or heroine in the penultimate verse, and Heaven receives him or her in the last. Poverty, consumption, or blindness, or all three, provide the pathos at the beginning; an organ or violin obbligato is worked in throughout, and triplets reign supreme at the climax.

We may feel disheartened and depressed at the thought of the talents, the time, money, and opportunities wasted in the composition, publication, and performance of the torrent of trash which flows in unabated volume from the ballad press. But the reflection that sacred thoughts, sacred words, sacred feelings are used, and with success, to recommend to the British public unworthy doggerel set to music worthy of it, is enough to rouse the bitterest indignation.

Of all "fictitious values," that which cant and insincerity give is the most deplorable.

#### BRAHMSIANA.

IN connection with Brahms' letters to Schumann, published in the MONTHLY MUSICAL RECORD of last month, the following but little known incidents and letters will be found to afford more particularly some further glimpses of the master's sterling and amiable qualities.

In the summer of 1884—relates Dr. Eduard Hanslick in the Vienna *Neue Freie Presse*—Brahms came to shake hands with the eminent critic and his wife at the Mürz-

zuschlag Station on their way from Mount Semmering to Vienna, but he arrived too late. In reference thereto he wrote:—

"DEAREST FRIEND! Here I stand with roses and violets—that is, with a basket full of fruit, liqueurs, and cake! But He and She have, no doubt, passed through by the earlier Sunday special? I have at the station made a fine and rare effect as a polite gentleman! Now children exult over the cake—but for the national 'Schnäpse' victimizes himself, "Your J. Br."

And again:—

"DEAREST FRIEND! Your card gratifies me, particularly because I can now at last tell you how wretchedly I spent the day of your passing through here. You perhaps quite leisurely and ill-humouredly looked about for me. But for myself it was such a matter of course that I should see you at the station—I could not even take the trouble to think of it, it could not enter my mind to try specially to remember it. Yes, unfortunately it was so self-evident that—I thought of it a quarter of an hour too late! How such a piece of stupidity can spoil the day, and how the thought of it can always come back and torment one! I hope you do not know this so thoroughly as I do, bringing upon myself such vexatious fits of the blues! ('Katzenjammer'). It would be so friendly if you were to announce your next passing here; perhaps you would even rest a night here? From my heart, "Your BRAHMS."

"DEAR FRIEND! Should Herr Robert Hausmann from Berlin call upon you shortly, please see him. You will in every respect be pleased with the young man, also without his excellent violoncello. Hausmann lives with his mother at Felling's. You do not know these people, so far as I am aware. But I believe you are, with regard to new acquaintances, as little mobile as I am; otherwise it would be nice if you could, in this way, make the acquaintance of these very agreeable people. Frau Felling is a daughter of Josephine Lang-Köstlin, and a quite charming and talented woman. —I hope the ladies from Professor Schmidt will not describe my promenade with the basket too vividly in Vienna! Else my other hitherto but little spoiled lady friends might cease to be so un-exacting."

In reference to a three-days' musical festival at Hamburg in September, 1889, at which were sung some unpublished choruses by Brahms (who had just then been elected to the freedom of his native city), the master wrote to Hanslick from Ischl:—

"DEAREST FRIEND! I certainly do not understand the Hamburgian carelessness. . . . But candidly, nor do I comprehend your so very strenuous urging respecting these concerts, which, parenthetically, cannot anyhow come up with any title and claim to a musical festival. Now, so far as this matter concerns myself, it embarrasses me. You expect, perhaps, wonders from my very little and simple 'Proverbs' ["Festival and Memorial Proverbs," for eight-part chorus, Op. 109]; "and you do not consider that precisely just now I displayed some slight attention, to which the words, the contents of the 'Proverbs' are appropriate. But to you, as non-Lutheran and non-North German, even this cannot be of any interest. Well, perhaps I can let off another little musical joke for you in Hamburg. But Bülow is never at a loss for a bit of fun! Meantime he is harbouring, as it seems, an as yet secret strategy to produce, at the close of the three-days' musical festival, three waltzes by Joh. Strauss! Your activity shames me, and your travelling propensities will perhaps rouse mine. Thus far I am only hunting after a pretext for staying away! . . . Will you do me the kindness to look up the musical director Reinthaler at Bremen, or to advise him of your visit by a card? Besides, you will have the best and cleverest guide in him."

From Meiningen Brahms wrote to Hanslick on 1st December, 1891:—

"I have, during these last days, often and cordially remembered you. *Pazmann*" (an opera by Johann Strauss) "would have let you take part in its enjoyment, and it would have been a treat for you in every respect. I will not make you envious—solely on this account I do not explain more fully what would have interested and pleased you. However, this one thing I will mention, that I can begin only a fortnight hence (on the 14th December) to talk to you. The reason is that Joachim has sacrificed the innocence of his quartet party to my newest work. Until now he has carefully preserved its chaste sanctity; and now, in spite of my strong protests, he demands that I should infringe this with clarinet and piano, with trio and quintet. On the 12th December this will come off—i.e.



with the Meiningen clarinetist.—Tell Mandyczewski (or let him read it) that the quintet, 'Adagio con sordini,' has been played as often and as long as the clarinetist could stand it."

As already stated, Brahms set great store by the painter Max Klinger, who, in return, greatly delighted the composer with his album of illustrations, "Fantasien," suggested by Brahms' songs. The last-named wrote to Hanslick:—

"DEAR FRIEND! Only to look at the latest Brahms-Fantasia is more enjoyable than to hear the last ten. But as I cannot very well bring it to you, I beg you to call upon me—likewise to bring a good supply of time with you, for it lasts at least as long as the aforesaid last ten or earlier ones."

The master refers here to his beautiful seven Fantasias, Op. 116, and obviously includes the three Intermezzi, Op. 117.

To Max Klinger Brahms dedicated his already-mentioned "Four Serious Songs for a Bass Voice," Op. 121. This distinction, conferred as a token of gratitude and admiration, was the more marked considering how chary the master had been with his dedications, more particularly during the last twenty years, and also because these songs remained his last work. Concerning them, Herr Alwin von Beckerath, an intimate friend of Brahms and prominent amateur musician and art patron in the Rhine district, wrote to Dr. Hanslick from Crefeld:—

"Brahms came (in May, 1896) direct from Bonn, from Frau Schumann's funeral, over here to Honef, to the country-seat of my brother-in-law Weyermann, where we celebrated, together with Barth from Hamburg and some Meiningen musicians, a private chamber-music festival on a small scale. During the first day Brahms was very excited, but soon the tranquil charms of nature and domestic comfort acted beneficially upon him, and he stayed five whole days instead of one only, as originally intended. On the second day he mentioned to Barth that he had brought something new, and that he should like to show it us quite between ourselves. With throbbing hearts we proceeded with him to a remote room containing a piano, and there he performed for us from the manuscript the 'Four Serious Songs.' He himself was more deeply affected than I should have thought possible. 'These I have written for my birthday,' he said. You see from this that the origin of this composition has no connection with Clara Schumann's death. Besides the 'Four Songs,' he brought with him some magnificent new Organ Preludes. We were all deeply moved, and a sad foreboding filled my heart—alas! it proved correct."

As in the case of Brahms with regard to his "Four Serious Songs," so Mendelssohn's setting of "Vergangen ist der lichte Tag" in one of his last songs has, rightly or wrongly, been interpreted as the composer's anticipation of approaching death.

With reference to Brahms' stay at Carlsbad shortly before his death, the Leipzig *Neue Zeitschrift für Musik* has the following additional particulars:—

"Brahms arrived at the celebrated Bohemian watering-place at 9 a.m. on 3rd September, 1896. At the station he was received by Director Janetschek and the Viennese musician Emil Seling. After a short visit at the hotel of the last-named's mother, he went in the afternoon in search of apartments. 'I am quite satisfied with everything in your hotel,' he said to Frau Seling; 'but I like plain living, and I must now look for lodgings.'

"Before noon he had been thoroughly examined by the Imperial Councillor, Dr. Grünberger, who had been previously advised by Prof. Leschetitzky, of Vienna, for that purpose, and who gave to the patient the needful medical advice. Already the next day Brahms removed to some modest apartments in the house of the goldsmith, Carl Heyer, 'Zur Stadt, Brüssel,' on the 'Hirschsprung,' which seemed best suited to his hankering after solitude. Here he lived exclusively for his 'cure.' As early as five o'clock he went to the spring and had, as everybody in the house was still asleep, the street door opened for him. Most conscientiously he drank two glasses of 'Schlossbrunnen,' which the doctor, who had immediately discovered the fatal character of the disease, had—*pro forma*—ordered him to take. His breakfast he took, contrary to

the custom of the place, in his room. At noon and in the evening he took his meals in the second 'salon,' always in the recess of the third window, of Frau Seling's hotel. His fondness for long walks he indulged in likewise at Carlsbad. Scarcely a day passed without a lengthy excursion. With the closest attention to a strict diet, one thing he could not give up—hard smoking. As in Vienna, so at Carlsbad, he kept his tobacco moist in the cellar. The much-sought-after master, who smilingly refused invitations from princes, could be seen sitting for hours in the humble workshop of his landlord, chatting familiarly on every imaginable topic and playing all kinds of pranks with the merry young tribe before his street door. His peculiar humour never forsook him even in those days of severe trial. On hiring his rooms from Frau Heyer, who knew his likeness from the *Gartenlaube*, he said jestingly, 'Don't you mind having such a disreputable musician ["Musikanten"] in your house?' And when ordering his simple brown leather trunk to be placed in the corner of the room, he whispered mysteriously, 'This trunk contains all my property!' On another occasion, feeling vexed by bad weather, he said to Frau Heyer, 'The weather is like the women!' 'Perhaps you have had much experience in this respect?' she said. 'None at all!' Brahms replied, and, obviously somewhat piqued, hurriedly left the room.—Being asked by Dr. Grünberger for his autograph, Brahms exclaimed somewhat sharply, 'Now you also come with such things!' But on wishing the Doctor good-bye, Brahms handed him an envelope with the inscription: 'With cordial thanks! JOHANNES BRAHMS.' The Doctor smiled, 'You are pleased already, and do not even know what is inside!' said Brahms jestingly. 'That is of no consequence,' replied Grünberger; 'the principal thing is the envelope, for which I am much obliged to you.'"

Quite recently a memorial tablet, executed by the Austrian Court Médailleur, Anton Scharff, of Vienna, has been affixed to the "Stadt Brüssel" by the Carlsbad Musical Society. The inaugural ceremony was attended by Privy Councillor Nicolaus Dumba, the composer Reinhold Becker, Burgomaster Ludwig Schäffler, the City Council, and a large section of the foreign visitors.

As a further contribution to Brahms' published correspondence, the *Berliner Tagblatt* produced the following very quaint letter, addressed by the composer to Frau Seraphine Tausig (widow of the celebrated pianist, Carl Tausig), who had invited him to give a concert at Pressburg:—

"MOST ESTEEMED MADAM! In the event that your friendly intentions should be attended with success—that is, that your respected countrymen should fall into the trap—I should propose for the 'painful proceedings' the following order of the respective degrees of torture:—

1. Beethoven, Fantasia, Op. 77;
2. Brahms, Variations and Scherzo;
3. Schumann, from the Fantasia, Op. 18 (17?);
4. { Bach, Preludes;
- { Beethoven, Fugue;
5. { Scarlatti, 2 Caprices;
- { Schubert, Scherzo and March.

You will be terrified by this extremely severe penal code ['Halsgerichtsordnung']; milder instruments, unfortunately, I have none. Had I some vocal assistance, two numbers could, of course, be taken out. Were I not so decidedly of opinion that this is not the time for concerts, I should dilate more profusely over everything. But as it is, I believe I shall be able, upon your return, to express once more my best thanks for your goodwill, and in proof thereof—perhaps play the programme to you?"

The concert came off with all possible *éclat*.

J. B. K.

#### GLOUCESTER MUSICAL FESTIVAL.

THE 175th meeting of the Three Choirs was held at Gloucester from Tuesday, the 13th, to Friday, the 16th ult. Following the example of Worcester and Hereford, the festival was inaugurated by a grand orchestral service in the nave of Gloucester Cathedral in the afternoon of Sunday, the 11th. At this service several new works were produced: a well-written but sedate festival



overture by C. Harford Lloyd; an evening service in C, *Magnificat* and *Nunc Dimittis*, by C. Lee Williams, an unpretentious but devotional setting, with elegiac charm in the latter canticle; and a short cantata, Psalm 98, by A. Hubert Brewer, the Gloucester Cathedral organist, and conductor of the Festival. This work is in seven numbers, and contains some excellent writing, particularly the passages in canon, in Nos. 1 and 6, and the "Gloria." The scoring is effective, and the whole smooth and grateful to sing. Each composition was conducted by its composer, a somewhat curious proceeding at a service. The sermon was preached by the Dean of Gloucester, Dr. Spence, and dealt chiefly with the decline of architecture and the rise of music, both arts happily being united at these festivals. The "Meditation" from Elgar's *Lux Christi* formed an impressive conclusion.

Saturday afternoon and the whole of Monday proved none too long for the work of rehearsal, the whole being carried out with the utmost care and zeal on the part of all concerned. The chorus for the third time was confined to singers from the three counties, and numbered 273; the band, some seventy strong, was led by Mr. A. Burnett. In this body there were many changes since 1895.

On Tuesday morning, the 13th, after the National Anthem (solo stanzas by Madame Albani and Miss Giulia Ravogli), the festival began with Mendelssohn's *Elijah*. Madame Albani gave in grand style the whole of the soprano solos, but Miss Ravogli was only partially successful in the contralto part, her pronunciation detracting from the effect. As the Queen, Jezebel, she excelled. In the title part Mr. Watkin Mills was generally good, and best this time in the pathetic scenes. Mr. Ben Davis was most successful as the tenor soloist, this being his first essay in *Elijah* at these festivals. In the double quartet, Miss Agnes Nicholls, Miss Jessie King, Mr. Hirwen Jones, and Mr. Henry Sunman assisted. The performance of the oratorio was of quite average merit. The chorus was smart in attack, round and mellow in tone, but not brilliantly resonant. Mr. Herbert Brewer made an excellent start as conductor. The evening programme, in the cathedral, was made up of Dvorák's *Stabat Mater* and Haydn's *Creation*, Part I. The soloists in the first were Madame Ella Russell, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. David Bispham. The performance was good, but lacked distinction. In Haydn's work, used as a stop-gap, the bass part was taken by Mr. Sunman, of Oxford, who made a successful festival *début*. Madame Russell was brilliant, and Mr. Hirwen Jones did well. The singing of the chorus was vigorous but occasionally rough.

There was a miscellaneous programme on Wednesday morning, the 14th. First came Prout's Concerto in E minor, Op. 5, for organ and orchestra. This admirably-written work came upon one with delightful freshness, being brilliantly played, as to the solo part, by Mr. G. R. Sinclair, while every orchestral detail was well cared for. Next followed Samuel Wesley's motet for double choir, "In exitu Israel," which was exceedingly well sung. Then came the new works by Verdi, to be heard for the first time in England. These were a *Stabat Mater* for chorus and orchestra; a Hymn to the Virgin (from Dante's "Paradiso," and composed in 1895), and a *Te Deum* (composed 1897) for double choir and orchestra. It was a courageous thing to bring these works before an audience in an English cathedral, for anything more foreign to the Anglican ecclesiastical style could not well be imagined. Criticism comes rather late now, but it struck me these pieces were far from equal to the Manzoni Requiem. The second piece, for female voices

unaccompanied, was beautifully sung by Madame Ella Russell and Misses Agnes Nicholls, Hilda Wilson, and Jessie King. The Brahms Variations on a theme by Haydn came in grateful, if sombre, relief. Mendelssohn's *Loengesang*, with Madame Russell, Miss Nicholls, and Mr. Ben Davies as principals, brought the morning's work to a successful close.

The one "secular" concert took place in the Shire Hall, which was densely crowded, though the audience only numbered 718. Of Sullivan's *Golden Legend*, with Madame Albani, Miss Giulia Ravogli, Mr. Ben Davies, and Mr. Watkin Mills as principals, it is only needful to say that the usual success attended the performance. Miss Rosalind Ellicott's choral ballad, "Henry of Navarre," not being new, might have been left out of an over-long programme. It went very well, with Mr. Lane Wilson representing the King. Mr. Brewer added to his reputation as a conductor by the fine reading he secured of the *Meistersinger* overture; but the triumph of the evening fell to the young African composer, S. Coleridge-Taylor. His *Ballade* in A minor is a remarkable work; wild and barbaric as to its first group of themes, and with a tender yearning in the second. The treatment and scoring exhibit fancy and skill; and with self-restraint and a more *spirituel* aim, the young composer should do great things. He had an immense reception.

On Thursday morning was presented Sir Hubert Parry's new work, *A Song of Darkness and Light*. The poem, by Robert Bridges, is rather enigmatical, and seems to describe the evolution, both moral and spiritual, of the human race. The music is full of those broad effects the composer delights in. The choruses are very powerful, and abound in descriptive passages. There is only one solo voice employed, the soprano, and Madame Russell undertook the work with complete success. If the chorus was not absolutely faultless, it did its work exceedingly well. Parry writes better for voices than for the orchestra, but there are some lovely bits in this composition, and they were all well brought out. Beethoven's *Eroica* symphony had not a great performance, but it was up to the average, and that is saying not a little. Two movements from Stanford's Symphony No. 5, "L'Allegro ed il Pensiero," the Adagio and Finale, came after the interval. The composer conducted, and the reading was good. The programme ended with Bach's *Christmas Oratorio*, Parts I. and II. In this Mr. Hirwen Jones particularly distinguished himself, and Miss Hilda Wilson was at her best. The last evening performance in the cathedral introduced another novelty, Dr. Basil Harwood's setting of the Latin text of Psalm 86, "Inclina Domine." This is for solo soprano, chorus, and orchestra. As a degree exercise the work naturally abounds with scholastic devices, double fugues, and so on; but there is something more, and the performance—a good one—revealed emotional power as well as clever part-writing. Madame Russell was excellent in the solos, and the composer conducted. Mozart's Symphony in G minor, with clarinets, was delicately played, and the performance ended with a selection from *Judas Macabæus*, Miss Agnes Nicholls carrying off the honours among the principals.

The *Messiah*, on Friday morning, the 16th, drew an enormous audience. Madame Albani, Miss Jessie King, Miss Hilda Wilson, Miss Agnes Nicholls, Mr. Ben Davies, and Mr. Watkin Mills were the soloists, and the performance was of the festival order in every way. Mr. Davies adhered to Handel's cadence in "Thou shalt break them," for which he is to be commended.

The total attendance at the seven performances reached 14,367, and as statistics may be made to prove anything,

it is easy to show that Gloucestershire and district are more musical than either Birmingham or Leeds. With the population in the immediate vicinity of these two cities there ought to be 150,000 applications for tickets, but the total will not exceed the number given above. So Gloucestershire may congratulate itself on well-deserved success.

S. S. S.

#### LETTER FROM LEIPZIG.

ALL concert managers in Leipzig announce in the local papers what musical treats they will offer their subscribers in the coming season, and, really, most of them sound very promising. It is characteristic that the list of brilliant soloists is always given first, and only afterwards the names of the composers represented. Even should the Leipzig concert directors have learnt by experience that the local public, mostly connoisseurs, has sunk to the standpoint of no longer going to a concert for the sake of a Schumann or Beethoven Symphony, but in order to hear Fräulein X. Y. sing or Herr Z. play—yet they should themselves hold the creative artists in so much more honour than the merely interpretative ones as to put the former in the first place. We ourselves, at least, in giving the programme of the Gewandhaus Concerts, will follow the reverse order. Of larger choral works are promised: Mendelssohn's *Elijah*, the third part of *Faust* and the music to Byron's *Manfred* by Schumann, and new sacred choruses by Verdi. Of symphonies: Beethoven, Brahms, Haydn, Mendelssohn, Mozart, Schubert, and Schumann, and other large works by Draeske, Jadassohn, Liszt, Reinecke, Smetana, Richard Strauss, Tschalkowsky, Volkmann, and Wagner. As vocalists are mentioned: Marcella Sembrich, Blanche Marchesi, Elisa Wiborg, Marcella Pregi, Camilla Landi, and the gentlemen: Herren C. Perron and Wüllner and Mr. Plunket Greene. We are to hear the violinists Joachim, Auer, Sarasate, Heermann, our local Concertmeister Berber, and Miss Leonora Jackson; and the cellists, Julius Klengel and Hugo Becker; as pianists, Mme. Carreño, MM. Sapelnikoff and Siloti.

A similar phalanx of soloists will be heard at the Philharmonic concerts under the direction of Hans Winderstein, while the Liszt-Verein has engaged the Meiningen Court orchestra under the leadership of General-Musikdirektor Steinbach, of the Munich Kaim orchestra, but with Weingartner as conductor. The Riedel-Verein announces Handel's *Esther* and *Messiah*, as well as Liszt's *Christus*. The Sing-Akademie, which does not appear to have yet found a substitute for their able conductor Dr. Paul Klengel (unfortunately leaving), has not published any programme up to the present. In any case we shall not starve here, especially since there is not only a certain prospect of a series of Chamber-music evenings at the Gewandhaus, but also a likelihood of a series of Quartet concerts by the Joachim Quartet from Berlin.

Meanwhile the town theatre has already brought out the first operatic novelty of the season. This was Niccolò Spinelli's *A Basso Porto*, performed on September 9th, which had an exceedingly favourable reception. Unfortunately, it is not possible for us to agree with the judgment of the public. Of course, at a *première* one can never tell how much of the applause is bestowed exclusively on the actors, the management, and the conductor, and how much the *claque*—be it a permanent one, or one consisting of personal admirers of the composer and friends of the publisher—has contributed to it. As we said, we cannot find any pleasure in this drama of horrors. Not that the composer lacks imagination, strong feeling, passion, but that in the true artist all this must be restrained by the reflective intellect, in order that a *beautiful* work of art may be the result. The divine flame in the breast of the artist should warm us, but, alas! if the glow leave nothing behind but a heap of ashes! Spinelli's having chosen such a horrible libretto does not speak well for him. It is true that the unlucky poet, Signor Cognetti, names his rubbish a "lyric drama"; but it offers nothing but an amalgamation of criminals and imbeciles (among whom the monster Cicilio is specially prominent), with an unceasing series of scenes of passion, which bristle with vulgarity and finally wind up with murder; while there is not a single

lyric moment in the opera, if one except a couple of songs sung by the Camorristi at their secret meeting. For this the composer has a musical illustration in readiness, which here and there becomes interesting through its orchestral clothing; but for the most part the instrumentation degenerates into an unaccented murmur, or—and this is the rule—into crude, tumultuous noise. Accordingly, an artistically constructed piece of music is out of the question, and scarcely a complete melody emerges, although a number of melodic phrases do, which awake hopes, yet never blossom out into a real melody. Of interesting polyphony, such as we find in perhaps too liberal a measure in Wagner's operas, there is also no trace. In consequence, the vocalists have little opportunity for singing, for they have chiefly to combat the orchestra, and are forced to strain their voices to the utmost, while they have almost always to storm and rage around on the stage. Opera always stands or falls by the representatives of principal rôles. If these are wanting in the necessary vocal skill and in powerful passion, it will not succeed. In this respect the opera was brilliantly provided. Let Herr Schütz be first named; as Cicilio, he unsurpassably portrayed this devil in human form, and threw all others into the shade by the brilliancy of his voice together with the great clearness of his enunciation. With these latter advantages we cannot, unfortunately, credit the Maria, Frau Beuer, though in other respects she was excellent. Strangely enough, Spinelli has apportioned the rôle of Luigino, who appears in a cobbler's apron, to the dramatic tenor. Herr Moers made the most of the part, and so did Fräulein Seebe of Sesella's, but we are sorry that such a rôle, so ruinous to the voice, was given to the latter youthful singer. The smaller parts were well filled by Herren Ulrici and Marion. The orchestra discharged its difficult task brilliantly, and won for itself a veritable triumph in the Introduction to the third act. This number, which is specially interesting on account of the brilliant violin solo, is the most acceptable number of the entire opera, and, being admirably played by Concertmeister Berber, was redemanded. If the piece—agreeable, somewhat sentimental, and interrupted by some "brutalities"—were not so skilfully scored, and if it were not in such coarse surroundings, it would hardly have achieved such a success. We are anxious to see whether the work will continue in public favour. The stage management scarcely seem to be of this opinion, for they have postponed its repetition unusually far ahead.

#### LETTER FROM BERLIN.

JUST a fortnight after the 400th performance of *Tannhäuser*, *Lohengrin* reached the same number of representations at the Royal Opera. It was first produced here on 23rd January, 1859, eight and a half years after its brilliant *première* under Liszt at Weimar. It has been pointed out that only the Prelude had been previously given here, and with great success, by Hans von Bülow. It was the same concert at which the excitable conductor requested some of the audience, who had hissed Liszt's "Ideale," to leave the hall. With the exception of Frau Schumann-Heink (Ortrud) and Herr Knüpfer (King Henry), the performance under notice was certainly not the best ever heard at the Berlin Opera.

The successful appearance of Fräulein Destinn as Santuzza (*Cavalleria*), Valentine (*Huguenots*), and Mignon has resulted in a five years' engagement at the same house. The youthful vocalist, born at Prague in 1879, made her *début* as a violinist when eight years old. At the age of fourteen she became a pupil of Frau Löwe-Destinn, the well-known vocal teacher at the Bohemian capital, whose name (Destinn) she adopted from gratitude for her artistic progress. Another "Gast," Fräulein Hedwig Schacko, of Frankfurt-on-Main, by graceful and tasteful singing and acting, more than confirmed the favourable impression produced during a previous visit. Her opening rôle, Mignon, is a quite charming performance, and she is almost as unsurpassable as Gretel as Frau Grädl is a Hänsel. Both artists were entitled to the applause in equal shares, although the singular rules of the Royal Opera only allow "Gäste" to bow their acknowledgment. Nedda's powerful accents (Bajazzo) were somewhat less thoroughly suited to Fräulein Schacko's

lyric rather than highly dramatic gifts.—Wilhelm Grüning, a native of Berlin and former pupil of the Stern-Conservatorium, who had made his mark more particularly as a Wagner singer at Hanover and as Walter Stolzinger at Bayreuth, is a welcome addition to the Royal Opera. Although somewhat deficient in power, his Tannhäuser and Lohengrin proved very acceptable performances.

Kienzl's new work, *Don Quixote*, is to be produced under Dr. Muck about the middle of October, with Bulss (Don Quixote), Lieban (Sancho Panza), Frau Schumann-Heink and Frau Herzog in the cast.—Another early novelty is to be the late Chabrier's *Brisis*, with Mmes. Hiedler and Götze and Herr Krauss in the principal parts, under Herr Sucher's baton. A comparison with Carl Goldmark's new work on the same subject, renamed *Die Kriegsgefangene* and shortly to be heard at Vienna, will be suggested.

At the Theater des Westens, Frl. Rosa Olitzka, as Azucena (*Trovatore*) and Carmen, did not fully satisfy the expectations which had been raised by her appearance in the concert-room.

Director Samst announces the opening of a third lyric enterprise, principally light opera, at the Friedrich Wilhelmstädter Theater, with a chorus of forty and an orchestra of forty-five, with Willy Böhme of Anhalt as conductor.

The series of ten Royal symphony concerts, under Felix Weingartner, will extend from September 30th to April 1st next inclusive. The novelties are to comprise symphonies by Dräseke, Hausegger, Schillings, Richard Strauss, Weingartner, Tschalkowsky, and Vincent d'Indy.—The Philharmonic concerts, conducted by Arthur Nikisch, open on October 10th, and will produce, *inter alia*, Anton Bruckner's Symphony in B flat, a carnival suite by Georg Schumann, a symphony, "Fata Morgana," by Karl Gleitz (MS.), and Moritz Moszkowski will play his new Pianoforte Concerto. Siegfried Ochs, director of the Philharmonic Chorus, puts forward some interesting novelties: Verdi's new sacred works, Anton Bruckner's Grand Mass in F minor, etc.

The Emperor William II., who is a great lover of ancient marches, has ordered the band of the Guards to study sixteen Dutch marches dating from the Spanish War of Succession, 1702-1713, which were collected by the Dutch Musical History Society on the occasion of the recent ascension of Queen Wilhelmine to the throne. They have also been published in pianoforte solo form.

The pianist, Fritz Masbach, who has been heard in London, the new proprietor of the Eichelberg Conservatorium, includes in his prospectus some first-rate names: Mathilde Mallinger, Jeanne Golz, Paul Bulss (singing and opera); Professor Heinrich Hofmann (composition); Dienel (organ); Franz Rummel, Fritz Masbach (pianoforte), and others. Special attention will be paid to elementary pianoforte teaching on the Chevê-method, which is reported to have achieved great success in Holland.

J. B. K.

## Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

"ON SOME FICTITIOUS VALUES."

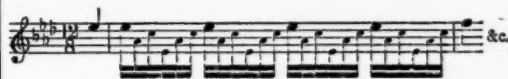
SIR,—In reply to Mr. Peterson's article, "On Some Fictitious Values," in your last issue, I can attest the truth of the capital story he tells of the pupil who had "played her piece, and gone," to the master who had been suffering from an oblivious interval. Mr. Peterson seems to hesitate to vouch for the absolute reliability of this story, but I quite believe that it is authentic. A "variant" of it was told to me, to the effect that the old "professor," suddenly waking up to the fact that he was giving a lesson, said, "Very good, Miss Smith, very good!" The reply was, "Oh, I am not Miss Smith; I am the next pupil."

I could even reveal the name of the professor, were it

necessary—but no, wild horses shall not drag it from me. He has long been gone beyond the reach of reply; and, as far as I am aware, he had long outlived any pretensions to being a good master, except among that section of the community that likes to be humbugged by "a name."

An instance that came under my own knowledge corroborates Mr. Peterson's second story. A pupil at a school was placed, willy-nilly, under the head music master of the school, a well-known London professor. He simply gave her a sonata, and told her "to prepare it for the following lesson." But the girl, who told me the story herself, had no more idea than the man in the moon how to set about studying it, nor did the master give her any indication of this.

Mr. Peterson says: "The price commanded by a teacher's time has been carefully nursed until it has reached the very high level of to-day." But this price implies that the pupil should receive his *money's worth*, and where does that come in, in the stories cited by Mr. Peterson and myself? I do not see any reason why a man who can get it should not charge his one to two guineas per lesson if he gives a *quid pro quo* for it, as would have been the case with a lesson from Bülow, for example, who once kept a pupil half an hour (roughly speaking) over the initial note of Chopin's



because the pupil did not give it the exact significance that Bülow desired. (And the pupil in question was a London musician of standing, and no raw student.)

But to take his guinea or half-guinea for the simple comment, "Very good indeed!" or "Prepare that sonata for next week," is, to my thinking, a mere trading on one's name and reputation in a most unscrupulous manner. Happily, in another generation, this evil will probably be greatly lessened, for two reasons—firstly, because the amateur musicians are already far more cultivated and discriminating than they were twenty or thirty years ago; and secondly, because the number of really good, capable teachers is increasing at such an alarming ratio that by that time, if not sooner, they will probably be at the rate of about three teachers to two pupils.—Yours truly,

CONSTANCE BACHE.

## OUR MUSIC PAGES.

"SICILIENNE," or "Siciliano," is derived from a popular Sicilian dance-song, and, according to Dr. Riemann's Dictionary of Music, is "an old dance of quiet movement in  $\frac{6}{8}$  or  $\frac{12}{8}$  time and of pastoral character, formerly common as an andante in sonatas, etc.," while another authority informs us that it is generally in a minor key. To these characteristics the "Sicilienne for Violin and Piano," written by Dr. Heinrich Henkel, conforms, being in D minor, in  $\frac{12}{8}$  time, and in a simple "pastoral" style, cheerful, even gay, yet far removed from the wild gaiety of a Tarantelle. The directions given in Grove's Dictionary are so apposite that we quote them here:—"It" (the Sicilienne) "should be played rather quickly, but not so fast as the pastorale, care being taken not to drag the time, and to avoid all strong accentuation, smoothness being an important characteristic of this species of composition."



## Reviews of New Music and New Editions.

*Local Centre Examinations, Pianoforte Music, 1899:—* Junior Grade, Lists A, B, and C (Edition Nos. 6501*b*, 6502*b*, 6503*b*, price 1*s.* each); Senior Grade, Lists A, B, and C (Edition Nos. 6504*b*, 6505*b*, and 6506*b*, price 1*s.* each); Elementary Examinations (Edition No. 6507*b*, price 1*s.*); Lower Division (Edition No. 6510*b*, price 1*s.*); and Higher Division, Lists A, B, and C (Edition Nos. 6513*b*, 6514*b*, and 6515*b*, price 1*s.* each). London: Augener & Co.

THESE books contain the studies and pieces for the pianoforte contained in the syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music. The idea of having three lists for the Junior and Senior Grades, also for the Elementary Examination and Lower and Higher Divisions, is an excellent one; teachers are glad to have a choice so as to suit the different tastes of their pupils. There is only one name—Cramer—common to all three lists of the Junior Grade. Among the studies, A has a *fughetta* in D minor, by Bach; a study not only for the fingers, but also for the mind. Bach, when he chose, could be learned without becoming dry; he could also be simple without a trace of shallowness. The pieces are very attractive: Beethoven's charming "Tändeln und scherzen" variations, Schubert's fresh *Moment Musical*, No. 1 in C, and Chopin's easy *Valse* in A flat, Op. 70, No. 2. List B has among the studies an *Allegro* in F from Handel's second Harpsichord Suite. In the Senior Grade we again meet with a movement from another of the composer's suites. Handel's fine clavier music is so rarely heard nowadays in the concert-room that this reminder of its existence is welcome. The same, too, may be said of Mozart's sonatas, movements from which are given in the Junior B and C. The first of the three pieces in A of the Senior Grade is the *finale* from W. Bargiel's Suite in G minor, Op. 31, a clever, characteristic movement. B includes a study in C minor by Ries, Beethoven's pupil and friend, which may be considered somewhat dry; it is, however, cleverly written, and most useful practice; the excellent fingering deserves note. The pieces are the *finale* from Beethoven's Sonata in D, a movement profitable to practice and pleasant to play; Raff's graceful Minuetto in E, from his suite, Op. 72; and Chopin's plaintive, dreamy Nocturne in F minor, Op. 55, No. 1. In C the studies are of lighter character than those in the preceding lists; but, on the other hand, there are Beethoven's Variations in F, Op. 34, that characteristic composition in which the master opened up new paths: the variation was no longer to be the follower of the theme, nor was it to be bound to the same key, provided only that their sequence was an orderly, rational one. Beethoven was no lover of lawlessness. The other two pieces, Heller's *Vivace*, Op. 78, No. 1, and Grieg's *Humoreske*, Op. 6, No. 1, are both delightful, although for small hands they are somewhat troublesome. The studies and pieces (two of each) for the Elementary Examination are well selected. The former are by Czerny, Bertini, Lemoine, Berens, and Duvernoy, writers who thoroughly understood the character and capabilities of children; the pieces are by Bertini, Loeschhorn, Dussek, Hiller, Gade, and Gurlitt. The "Lower Division" book has suitable studies; Haydn, Mozart, and Dussek furnish the more serious pieces; the lighter ones are: Kirchner's graceful *Albumblatt* in C (Op. 49, No. 1), E. Pauer's gay *Gavotte* in C, and T. Kullak's humorous "Grandmamma Tells a Ghost Story." In List A for the Higher Division there

are studies by Bertini and Heller, and two pieces. The first is Beethoven's Variations on "Une Fièvre Brûlante," an air from Grètry's *Richard Cœur-de-Lion*, and Strelzki's elegant Valsette in D. List B has two well-known studies by Czerny and Cramer, a first movement of a Haydn sonata, and Max Pauer's short and effective *Tarantelle*, Op. 7, No. 5. List C contains studies by Czerny and Loeschhorn, and pieces by Mozart and Noskowski. The music in the various books is most carefully phrased and fingered. The printing is clear, and the price remarkably cheap.

*Three Humoresques for the Pianoforte.* By S. COLERIDGE-TAYLOR. Op. 31. (Edition No. 6102; price, net, 1*s.* 6*d.*) London: Augener & Co.

OF the composer of these three short pieces we have had frequent occasion to speak, and, it may be added, in terms of high praise. He possesses great talent, and in everything that he writes there is plenty of originality without extravagance; melody, and rhythmic life in which there is nothing forced or unnatural; and constant variety, yet without sacrifice of unity. Occasionally one meets with a theme or phrase which sounds familiar, but he colours and develops it in a way of his own; all great composers have been subject to reminiscences of this kind. In the second of these interesting and characteristic Humoresques, in G minor, the influence of Schubert may be traced. The third, in A minor, contains a charming Trio in  $\frac{3}{4}$  time, in the key of the submediant.

*Concert Mennett*, Op. 17. *Tarantella*, Op. 25. For the Pianoforte. By GEORG LIEBLING. London: Augener & Co.

THE *Mennett* is a tasteful piece, with a touch of quaintness in it. The opening key is E flat, so that the key of B in which the graceful Trio is written is the result of enharmonic change; it stands for C flat, the flattened submediant of the principal key. The *Tarantella* is a bright, clever piece, and though showy, is not of extreme difficulty. The composer's ability as a pianist is well known, and he therefore writes for the instruments in a manner which commends itself to players.

*Child Life (Kinderleben)*, 24 Original Pieces for the Pianoforte. By T. KULLAK. Newly revised by CORNELIUS GURLITT. Nos. 1—12. Op. 62. 1 and 2, *A Short Fairy Tale* and *Sunday Morning*; 3, *Grandfather's Clock*; 4 and 5, *Playing in the Meadow and Grand Parade*; 6, *Lullaby*; 7, *Dancing on the Lawn*; 8, *Boating on the Lake*; 9, *The Mill on the Brook*; 10, *Skating*; 11 and 12, *Birdie's Death* and *The Evening Bell*. London: Augener and Co.

REALISM in music may be carried too far, but there is no doubt that a little is welcome to old as well as young folk. The skill and poetry of the "Pastoral" symphony may be appreciated, and yet the "bird" concert, the bassoon player with his limited scale of notes, the storm—how eagerly are these moments awaited in a performance of that work. The titles our composer gives to his little pieces are certainly a help to children; it suggests to them that music is something more than mere notes grouped together in conformity with certain laws; that it is intended to express something. All the pieces are easy, fresh, and generally attractive.

*Three Concert Studies* by F. LISZT. Edited by E. DANNREUTHER. (Edition No. 8222; price, 2*s.* 6*d.* net.) London: Augener & Co.

LISZT composed studies of two kinds. Some were written specially to show what wonders he could accomplish on

the keyboard, and only *virtuosi* of the first rank—D'Albert, Rosenthal, Paderewski, and perhaps a few more—can attempt them successfully. But there are others which, though far from easy, are within the means of many players. Among the latter kind are the three studies now under notice. They are in the composer's most attractive style, and thus they make excellent and showy concert pieces. Mr. Dannreuther is not only an able pianist, but he is thoroughly well versed in all that appertains to Liszt's music in general, and to pianoforte music in particular; hence no better editor could have been selected. He informs us in an introductory note that in the original editions of Liszt's pianoforte music most of the indications of phrasing, fingering, also indications for use of the pedals, are authentic. Raff, Bülow, and others, however, occasionally corrected proofs for Liszt, so that here and there a finger- or phrase-mark may possibly have been added or changed. These three studies were dedicated to the composer's relation, E. Liszt.

*Im Walde* (In the Woods). Op. 86. By STEPHEN HELLER. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6475; price 1s, net.) London: Augener & Co.

"CHEAP AND NASTY" is a common saying, though one which will not apply here; the music is certainly cheap as regards price, but it is the very reverse of nasty. In this set of six pieces the composer gives us, not realistic tone-pictures of the sights and sounds of nature, but tone-poems reflecting the feelings and emotions probably awakened by solitary rambles amid sylvan scenery. There is a charm about certain music which soon fades; Heller's best compositions—among which the "*Im Walde*" set of pieces are undeniably included—have, however, remained fresh and attractive, and there seems little doubt that their lease of life will be a long one; they were evolved from the heart more than from the head.

*Euvres Choisies pour Piano*. Par W. Sterndale Bennett. *Deux Etudes (L'Amabile et L'Appassionata)*. Op. 29. (Edition 6031; price 1s., net.) London: Augener & Co.

SCHUMANN held a high opinion of Bennett's gifts as a composer, and on more than one occasion referred to the elegance and finish of his music, also to the skilled workmanship displayed therein. The influence of Mendelssohn and Chopin may now and again be traced in Bennett, but he had a style of his own. Many of his compositions for the pianoforte are tone-poems of rare charm and character. *L'Amabile* and *L'Appassionata* are well-named studies, since from a purely technical point of view, they will be found most useful; but the poet as well as the professor makes himself felt in both of them.

*Filigrana, melodische Uebungsstücke für das Pianoforte*. Von Arnold Krug. Op. 77. No. 5, *Deutscher Tanz (German Dance)*. London: Augener & Co.

THIS is a charming little piece, in which the commonplace is conspicuous by its absence. Although the harmonies are piquant and the rhyme varied, there is nothing far-fetched or laboured in the music. Though not difficult, it requires neat playing and dainty phrasing.

*Sechs Salon-Stücke*. Von F. DAVID. Op. 24. Revidirt von FR. HERMANN. (Edition No. 7349; price 1s. 6d., net.) London: Augener & Co.

THESE elegant and fairly easy drawing-room pieces bear the following titles:—*Praeludium, Tanz, Romanze, Ballade, Lied, and Ständchen*. And the music is not only attractive, but the violin parts are written by one who

was master of his instrument. Mendelssohn knew well how to write for the violin, yet for certain passages in his violin concerto he consulted his friend Ferdinand David as one of the best to give advice. Short pieces such as these pleasant *Salon-Stücke* appeal to a very wide circle.

*Sicilienne for Violin and Piano*. By H. HENKEL. London: Augener & Co.

THE composer of this graceful little piece knows how to be simple without thereby becoming uninteresting; this is a natural rather than an acquired gift. The *Sicilienne* will prove a useful and welcome addition to the lighter literature of violin and pianoforte music.

*Romance, Op. 7*. By R. VOLKMANN. Revised by OSKAR BRÜCKNER. London: Augener & Co.

VOLKMANN is a composer whose music has not been sufficiently appreciated here in England. Like our Bennett, he was much influenced by the great contemporaries of his day, but he was no mere imitator. There is a life and warmth of feeling in his music which renders it peculiarly attractive. Of his short pieces this *Romance* is an excellent specimen. The flowing theme, slightly tinged with melancholy, and admirably suited to the stringed instrument, is enhanced by an effective pianoforte accompaniment.

*Classical Violoncello Music by Celebrated Masters of the 17th and 18th Centuries*. Edited by CARL SCHROEDER. J. B. FORQUERAY, Suite I. (G major) and Suite II. (G minor). (Edition Nos. 5526 and 5527; price 1s., net, each.) London: Augener & Co.

IN the Forqueray, as in the Bach, family, the sons followed in their forefathers' footsteps. Both the grandfather and father of J. B. Forqueray were *virtuosi* on the *viola da gamba*, and both distinguished themselves at the French court of Louis XIV. The grandfather, though a contemporary of Bach and Handel, was their senior by fourteen years; he was born in 1671 and died in 1745. The two Suites, now under notice, of J. B. Forqueray thoroughly reflect the præ-Bachian, præ-Handelian period in which the composer was brought up. Figuration, sequences of harmony, cadences, constantly recall the two masters named, more especially Handel. But the music is simpler and more quaint, and it displays French elegance rather than German solidity. In the second Suite there is a charming *A la Gavotte* and a dignified *Sarabande*, but the other movements in both are merely entitled *Allegro, Allegretto, or Andante*, and one *Grazioso*. Carl Schroeder has evolved simple, effective pianoforte parts from the figured basses. The gamba is represented by the violoncello which supplanted it.

*Fifty Rounds, arranged in Order of Progressive Difficulty*. By J. POWELL METCALFE. Part II. (Edition No. 4312; price 1s., net.) London: Augener & Co.

WE recently reviewed Part I. of this series of Rounds, and we are not surprised to find a second set so soon making its appearance. Singing in parts is one of the social enjoyments of life. In the present book we find that Mr. Metcalfe has drawn largely from G. B. Martini—twelve out of the fifty Rounds are by this composer—and this is fully justified by the smooth, melodious character of that composer's music. Of the others we would particularly mention Purcell's cheerful "Sum up all" (No. 60), Ackeroyd's humorous "Tinking Tom," Danby's dignified "Lift up your eyes," and L. Richmond's "How sleep the brave?" with its effective "ding, dong" notes. But perhaps it is invidious to single out a few when all

are good. As in Part I., the words, where necessary, have been re-written, re-set, or altered by Mr. Metcalfe. He has acquitted himself thoroughly well of his task. It is a pity that good music should remain in oblivion because the original words are unrepresentable. Wherever a change has been made it is properly indicated.

## Operas and Concerts.

### PROMENADE CONCERTS.

At a period of the year when so many Londoners are absent holiday-making, it has been not a little remarkable to witness such large audiences at Queen's Hall, attracted there by music which a few years ago no conductor of promenade concerts would have ventured to perform. The plan of devoting certain evenings to the works of great composers is still followed, and with most successful results. Wagner has been the prime favourite, selections from his compositions having drawn crowds quite contented if they were able to stand and hear them, for promenading was entirely out of the question. The only fault to be found with the artists was in the vocal department. Both on the Wagner and Tchaikowsky nights vocalists chose songs entirely out of harmony with the works of the composers. For example, Mme. Duna, Mr. Frolich, and Mr. Herbert Grover sang, but did not take the trouble to select vocal music by the Russian composer. It may be argued that his songs are less attractive to the popular ear than catching melodies by Verdi; but surely Tchaikowsky has written some songs that are worthy of being heard. Curiously enough, on the Tchaikowsky night Mr. Frolich, who sang with much taste "Du bist die Ruh," was encored, and responded with "The Devout Lover." Among the visitors was Sir Arthur Sullivan, looking all the better for his holiday. It was feared he would not be able to conduct at Leeds, but the great improvement in his health has enabled the popular composer to accept various engagements. On the first Tuesday of the Promenade Concerts there was a *plébiscite* programme, the audience choosing Tchaikowsky's Pathetic Symphony, three of Mr. German's dances from his incidental music to *Henry VIII.*, the *Per Gynst* suite, and two movements from Mendelssohn's violin concerto, cleverly played by Master Percy Frostick. A popular item hugely appreciated by the crowded audience was a fantasia from Verdi's well-worn *Trovatore*. Taking the selection as a whole, it will be remarked that the taste of the promenaders is improving. There appears to be quite a "boom" in Russian music, which Mr. Robert Newman and his able conductor seem inclined to encourage, for among the novelties are Balakireff's Overture founded on Russian popular airs, a festal march by Rimsky-Korsakoff, a ballet suite by Mlada, a funeral march by Moussorgsky, Tchaikowsky's Third Symphony, and several other—principally orchestral—works by Muscovite musicians who, in many instances, are largely influenced by the works of German composers. Of course, the most interesting are those in which the Slavonic element predominates, and amongst these will be found compositions by Ivanoff and Naprawnik. Besides the many examples of Russian music are a few items by English composers and two or three French works, among them a Suite by Massenet in F major. At subsequent Wagner concerts selections from *Tristan*, *Parsifal*, and *Götterdämmerung* were given, and contrasted with some earlier compositions of the Bayreuth master. Mr. Ellison van Hoose, a new Dutch tenor, made his first appearance in England at these concerts and proved himself a capable vocalist, having a better command of English than the majority of foreign singers. He was very successful in one of the principal airs from *Lohengrin*, which he sang with good intonation and sympathetic expression. Afterwards, Mr. Van Hoose sang Wallace's "There is a Flower that Bloometh," one of the English opera melodies of bygone days. In a Gounod selection the "Funeral March of a Marionette" greatly pleased the audience; it was beautifully played. On September 9th a Beethoven night proved that lovers of good music had not forgotten or lost their appreciation of the great master. The "Pastoral Symphony" at a promenade concert

was something to inspire wonder and gratitude, particularly when so well rendered by the orchestra under Mr. Wood's capable direction. It was quite a musical education for the audience, and cheering to hear the hearty applause after each movement of the magnificent work. The juvenile pianist, Wlodia Roujitzky (certainly one of the cleverest of the boy pianists who have appeared of late in our concert-rooms), played two movements of Beethoven's Pianoforte Concerto in C. It is not a good system this dividing the work of a great master, but the youthful pianist merited hearty praise for his clear and intelligent playing. An encore being insisted upon, he responded with a piece by Mendelssohn, thus practically proving the absurdity of the "encore" system. Later in the month a very successful *début* was made by Miss Ellen Beach Yaw, a vocalist who has created a great sensation in America. Miss Yaw has an extraordinary compass; she can reach the highest notes of the violin scale, touching the E in altissimo. Fortunately, that is not her only qualification, as she has evidently been well trained, has a sympathetic quality of tone, and ample flexibility. On Friday, September 16th, Herr Zwintscher, a young pianist paying a brief visit to London, took the place of a pianist who was indisposed, and played Beethoven's E flat Concerto with such masterly ease, purity of style, and technical skill, that his future appearance at London concerts will ensure Herr Zwintscher a hearty welcome. He is evidently a pianist of remarkable powers. His unpretentious manner combined with such striking ability made a deep impression, and we have rarely heard an unknown artist so enthusiastically greeted. The Sunday afternoon Symphony Concerts commenced at Queen's Hall on the 18th, the programme including Wagner's *Meistersinger* Overture, Tchaikowsky's Pathetic Symphony, and Berlioz's Hungarian March from his *Faust*. It will be seen there is no lack of good music at Queen's Hall, where on Sunday evenings oratorios are also performed, *The Messiah* being the first of the series. Here we may mention the decided improvement in the Queen's Hall choir, which has advanced both in the quality of tone produced and in execution.

### SHAFTESBURY THEATRE.

THE success of *The Belle of New York* at the above theatre indicates that playgoers are not yet weary of the musical comedy. It must, however, be remarked that such pieces are rarely performed with so much brilliancy. Mr. Lederer, of the Casino Theatre, New York, has recently returned from that city with several new performers and a stock of Parisian costumes, and some musical additions are to be made in a fresh version of the piece, to be brought out immediately. This has unquestionably been the best of these light pieces, excellent singing and spirited acting having added to its attractions. It must be confessed that the American artists have given a lesson to English performers in this class of musical plays.

### INCIDENTAL MUSIC.

OUR managers display a laudable desire to encourage composers in writing incidental music to new plays and revivals. Sir Henry Irving, Mr. Tree, and others, have led the way, and Mr. Forbes Robertson commissioned Mr. Hamish MacCunn to compose new music for *Macbeth*, but he wished that clever musician to accompany Macbeth's entrance with strains from the bagpipes. Whether Mr. MacCunn did not think the bagpipe sufficiently dignified, or was afraid the instrument might provoke hilarity on the part of the audience, we cannot say, but he declined to introduce the bagpipe, and other *Macbeth* music was selected and performed under the direction of Mr. Armbruster. There need have been no difficulty about *Macbeth* music, as Verdi has written an opera on the subject, and incidental music has been composed by Sir Arthur Sullivan—excellent music too.

### M. PADEREWSKI'S OPERA.

AS M. Paderewski shortly intends to depart for America he has been anxious to put the finishing touches to his opera *Stanislaus*, which it was understood he intended for Covent



## SICILIENNE

for

VIOLIN

with Pianoforte Accompaniment

by

H. HENKEL.

VIOLIN. *Allegretto.*

PIANO. *p* *f* *p*

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *mp* and ends with a note marked *p*. The lower staff (bass clef) provides harmonic accompaniment, starting with a *p* dynamic marking.

Second system of musical notation. The upper staff features a melodic line with dynamics *cresc.*, *f*, *mf*, and *rall. dim.*. The lower staff has dynamics *cresc.* and *f*.

Third system of musical notation. The upper staff starts with *mp* and includes an *sf* marking. The lower staff also begins with *mp* and includes an *sf* marking.

Fourth system of musical notation. The upper staff begins with *cresc.* and *f*. The lower staff continues the accompaniment, ending with a double bar line.



First system of musical notation. The upper staff is marked *dolce* and *p*. The lower staff is marked *p*. The key signature is one sharp (F#).



Second system of musical notation. The upper staff is marked *p*. The lower staff is marked *p*. The key signature is one sharp (F#).



Third system of musical notation. The upper staff is marked *più f*. The lower staff is marked *più f*. The key signature is one sharp (F#).



Fourth system of musical notation. The upper staff is marked *f* and *poco rall.*. The lower staff is marked *f* and *poco rall.*. The key signature is one sharp (F#).



First system of musical notation. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of *mf*. The lower staff begins with a bass clef and a dynamic marking of *p*. The music consists of several measures with various note values and rests.

Second system of musical notation. The upper staff begins with a treble clef, a key signature of one flat, and a tempo marking of *cresc.*. The lower staff begins with a bass clef and a tempo marking of *cresc.*. The music continues with various note values and rests.

Third system of musical notation. The upper staff begins with a treble clef, a key signature of one flat, and a tempo marking of *f*. The lower staff begins with a bass clef and a tempo marking of *fz*. The music continues with various note values and rests.

Fourth system of musical notation. The upper staff begins with a treble clef, a key signature of one flat, and a tempo marking of *mp*. The lower staff begins with a bass clef and a tempo marking of *mf*. The music continues with various note values and rests.

Garden, but the distinguished pianist has arranged for its production at the Royal Opera, Dresden, early in December. The work will be conducted by Herr Schuch, and in the course of October rehearsals will commence, as at the Dresden opera house rehearsals are very thorough. Before sailing for America M. Paderewski has visited his Polish estate with great advantage to his health, and here, we may state, that the absurd rumours about his illness—his broken fingers, etc., are all pure inventions.

#### DR. STANFORD'S "TE DEUM."

THIS admirable work, composed by Dr. Stanford for the Queen's Jubilee, will be heard next month at the Leeds Festival. It is dated January, 1897, and is dedicated by permission to Her Majesty. The Latin words are to be used at the Festival; in our notice of which we shall have a better opportunity to speak of the work, but we may say in advance that we believe it will prove to be one of the esteemed composer's finest inspirations, and add greatly to his fame. By the way, Dr. Stanford's *Shamus O'Brien* is to be produced at the Breslau opera-house shortly. Our German friends must please remember that the period of the opera is a century ago. Breslau audiences and critics must not, therefore, imagine that *Shamus O'Brien* is a picture of Ireland at the present day. The opera, with its combined humour and sentiment, has been popular wherever it was heard, and there is no doubt that the musical amateurs of Breslau will find much to admire in the genial and characteristic music, which also possesses no little dramatic power. It may not be without interest to add that Dr. Stanford's first opera, *The Veiled Prophet*, was produced at Hanover in 1881.

#### PRINCE OF WALES'S THEATRE.

ON Friday evening, September 16th, *The Royal Star*, a new comic opera, written by M. Ordonneau and composed by M. Justin Clerice, was produced at the above theatre, but did not make quite a satisfactory impression. The music, however, saved the piece from absolute condemnation. The idea of the plot is an attempt to show that stage performers are no worse in their morals than other people, but the adapter has done his work so feebly that it is doubtful whether *The Royal Star* will shine for any length of time. But the music of M. Justin Clerice, although reminding the hearer occasionally of Offenbach, Lecocq, Audran, and others, is buoyant, tuneful, and animated, and in every instance it was well received. The composer is new to London audiences. The soprano was Miss Stella Gastelle, a graceful vocalist with a well-trained and sympathetic voice. Mr. Courtice Pounds, who played a lover of good position infatuated with a young actress, sang extremely well. The chief humour falls to Mr. Willie Edouin, as a droll conventional old actor. We fear the feeble libretto will prevent the success of *The Royal Star*.

#### MISCELLANEOUS MUSICAL ITEMS.

As we have before remarked, the patrons of the Savoy Theatre can only be attracted by Gilbert and Sullivan operas. It was therefore a wise policy to revive *The Sorcerer*, the first and one of the prettiest of the series. It was originally produced at the Opera Comique, in November, 1877, and marked the advent of an entirely new style of comic opera. A feature of *The Sorcerer*, which caused much amusement when first produced, was the clever caricature of Italian opera, then in a moribund condition, and since, utterly defunct. The tricks of the sham conjuror with the teapot, and the burlesque of the extravagant love-scenes of the modern Italian opera, were greeted with the utmost hilarity, and Sir Arthur Sullivan has, perhaps, never composed prettier music than may be found in the opera. It is vocal, melodious, and frequently artistic to an extent far beyond the ordinary comic opera, while Mr. Gilbert's libretto is a model of its kind.—The stage of the Guildhall School of Music has been enlarged, and supplied with electric light. But we regret that the stage is not still more spacious, so as to enable the energetic principal to carry out his admirable idea of giving artistic opera performances. Even now it would be worth while to extend the accommodation so that

the studies of operatic aspirants may be complete, as in Paris, where young operatic singers do not appear in public until they have had a thorough training and ample practice. Here it is common enough for young lyric artists to appear, having "voices and little else," inexperience being evident in each movement, while their acting is generally deplorable. Mr. Cummings should discuss this matter with the City authorities while there is yet time. If frankly stated, we believe the additional cost would be agreed to. The advantage to the students would be very great, and the improvement would raise the entire position of the school.—It is proposed, also, to increase the facilities of the pupils at the Royal College of Music, which is rapidly advancing under its present distinguished principal. The present concert-room will shortly be replaced by a larger and more commodious building, suitable for every kind of musical performance.—The prize of a thousand roubles recently offered by M. Paderewski for the best symphony has been awarded by MM. Reinecke and Nikisch to M. Stojowski, a pianist and composer well known in London concert-rooms. The prize symphony is, we understand, Slavonic in style and melody.—A poetic drama by M. Louis Gallet, entitled *Déjanire*, has been set to music by M. Saint-Saëns, and performed at Béziers in the open air, twelve thousand persons being present. The composer has made arrangements to produce *Déjanire* at the Paris Odéon early this winter.—We have elsewhere referred to the success of Mr. Coleridge-Taylor at the Gloucester Festival. The talented young composer studied at the Royal College of Music, where several of his works have been successfully performed.—The Crystal Palace Concerts will commence on October 8th, and continue for six Saturdays until November 4th. Mr. Manns offers his patrons some splendid programmes and several important novelties. His instrumental soloists are exceptionally attractive. Among the pianists are M. De Pachmann and Herr Rosenthal, and the famous M. César Thomson will play violin solos early in the season. M. Paderewski is also announced to appear. Included in the novelties will be a new symphonic poem by Dvorák, and a chorus in sixteen parts, "A Capella," by Richard Strauss, whose instrumental works performed at the Palace made such a strong impression. There will also be a variety of compositions by English musicians, including a revised edition of Mr. Edward German's "English" Fantasia, the March from Mr. Elgar's Leeds cantata, "Caractacus;" a Fantasia for organ and trumpet, by Mr. C. Couldery, novel in treatment; an Idyll by Mr. Marshall Hall, and other interesting new works. Mr. Manns has always been generously mindful of our native composers. We heartily wish the veteran conductor a brilliant and prosperous season, and look forward to some fine performances under his baton. The great orchestral masterpieces will also receive due attention at the Crystal Palace.—Mr. Bispham will give two vocal recitals at St. James's Hall on May 2nd and 8th next, and Mr. Frederick Dawson's orchestral concerts will take place at the same hall on November 22nd and 29th, and be conducted by Herr Klindworth.

#### Musical Notes.

**Leipzig.**—The first Paderewski Symphony Prize of 1,000 roubles, for Poles only, was allotted to Sigismund Jordan de Stojowski, pupil of Léo Délibes, and resident in Paris. Carl Reinecke was president of the jury. Three other prizes were given.

**Berlin.**—Reinhold Herman of this city, former director of the New York Liederkrantz, has been unanimously chosen successor to Carl Zerrahn as conductor of the Handel and Haydn Society of Boston.—Professor Carl Klindworth having severed his connection with the Scharwenka Conservatorium, has started a series of private and class instruction in pianoforte playing.—It appears that the late composer, Théodor Gouvy, has, in addition to the legacy of £500 on behalf of the Royal Academy of Arts, bequeathed a like sum to the French Fine Arts Academy.

**Hamburg.**—The opening performance of the season,

Wagner's *Meistersinger*, under the artistic direction of Bittong-Bachur, and conducted by Kapellmeister Gille, proved a musical event of the first rank, with a chorus of 116, and a magnificent, historically correct *mise-en-scène*. A new Hamburger Musikgesellschaft has been formed under the direction of Kapellmeister Lemcke.

Dresden.—The administration of the Royal Conservatorium is now carried on by the sons of the late director, Johannes and Kurt Krantz. Kapellmeister Kurt Hösel is artistic director, and the board consists of Döring, Dräseke, Gabler, Grütmacher, Rappoldi, Schmöle, and Wolfermann.—The celebrated critic, Ludwig Hartmann, has retired from the *Dresdener Zeitung*. He now writes for the *Neue Nachrichten*.

Eisenach.—The *Tannhäuser* score, with the French text used by Wagner at the Paris performance and presented by him to his faithful lieutenant Anton Seidl, has been bequeathed by the latter to the Wagner Museum, situate near the Wartburg, scene of the dramatic action.

Weimar.—The Hamburg Kapellmeister, Rud. Krzyzanowski (husband of the distinguished *prima donna*), has succeeded Bernhard Stavenhagen as conductor of the Court Opera.

Strasbourg.—The Conservatorium in 1897-8 was attended by 409 students with twenty-five teachers, including the director Franz Stockhausen.

Frankfort-on-Main.—The famous singer and teacher, Julius Stockhausen, will confine himself henceforth to private tuition.—A Vocal Union for Mid-Germany has been founded by about 100 representatives of 360 associations, numbering over 11,000 vocalists, who met here for that purpose.

Bochum.—The Jubilee Festival of the male choral society "Einigkeit," founded twenty-five years ago, included a vocal contest of eighty-one associations from Rhineland and Westphalia.

Brandenburg.—The Brandenburg Male Choral Union has just celebrated the fiftieth year of its existence.

Bad Homburg.—The dramatic cantata, "Der Trompeter von Sakkingen," by the musical director, Hirsch, of Elberfeld, has been produced here. The chorus numbered 100 voices, and the natural flow of the music assured its popular success.

Forst.—The programme of the Summer-Festival Concert, given by the local Male Choral Union, founded in 1832, included choruses by Adam, B. Hilpert, H. Mohr, E. Richter, A. Kern, and vocal quartets by Kromer, H. Stüben, Rheinthal, Schauseil, also other works.

Nienburg.—According to committee statistics, the Union of the North German Male Choral Associations (Liedertafeln) consists of sixty-seven such associations, numbering 3,278 singers.

Delitzsch.—A very interesting document has been discovered in the town archives, containing an account of the condition of local church music 450 years ago, with particulars of an association of learned musicians founded in 1450 for the cultivation of vocal sacred music.

Tübingen.—The Male Choral Society, "Harmonie," celebrated the fifty-first year of its foundation under Director Schmidt.

Würzburg.—The twenty-third annual report of the Conservatorium gives the number of students for 1897-8 as 671, with nineteen teachers.

Ludwigsburg.—The twenty-fifth Lieder-Festival of the Suabian Vocal Union was given by 200 societies, numbering nearly 8,000 vocalists; seventy-five unions took part in the vocal contest. Choruses by Silcher, Burkhardt, Isenmann, Attenhofer, Kromer, Jüngst,

Angerer, Dregert, Pache, etc., were included in the programme.

Bayreuth.—Cosima Wagner is preparing a condensed edition of *Rienzi*, which, in its original form, lasts about six hours. It will be produced, with the master's own indications, alterations, and cuts, by Gustav Mahler at the Imperial Opera, Vienna, with great splendour, and without delay.

Magdeburg.—The combined South German Male Double Quartet and local orchestra gave their 500th concert with their usual success.

Vienna.—A sensational "hit" has been made by the new ballet, *The Red Shoes*, first produced at Budapest, the *scenario* being taken from Andersen's tale set to music by Raoul Mader, conductor of the last-named stage. Much of the success is, of course, due to the famous ballet-master, Hassreiter.

Graz.—At the International Congress for the Protection of Animals, the great *prima donna*, Lili Lehmann-Kalisch, as the Berlin representative, and a strong moral and financial supporter of the excellent cause, delivered a most eloquent and impressive speech.—A one-act opera, *Enoch Arden*, by Rud. Raimann, given for the first time, contains some characteristic and melodious music.

Bad Elster.—A clearly and smoothly written Symphony in C minor, by Paul Gläser, met with decided success under the composer's skilful direction.

Eibenthal is likewise to have a peasants' "Passion" playhouse, to hold 800 persons, and to be opened this month. The performances are to last from two till seven.

Gmunden.—A highly successful concert was given on behalf of the Vienna-Brahms' monument by the composer's friend, Victor Miller von Aichholz, who together with Fr. Hemala played the master's variations for two pianofortes in a finished manner.

Mödling.—The local male chorus, joined by about sixty similar unions, total about 2,000 voices, celebrated its fifty years' jubilee, and produced the late Max Ritter von Weinzierl's last work, "Es zog ein Maienwind," which had to be repeated more than once.

Eger.—At the sixth festival of the German-Bohemian Vocal Association, under the direction of Friedrich Hessler, a prize overture, No. 4 in C by Krüttner, was played by the Franzensbad orchestra.

Paris.—A prize competition is opened to French composers for a high-class work of large dimensions with soli, chorus and orchestra, either symphonic or dramatic; MSS. to be handed in between the 1st and 15th September, 1899. The prize for a symphonic work, which will be performed under the auspices of the city of Paris, is 10,000 francs: the same sum for a dramatic work if performed as a concert piece; 5,000 francs if as a lyric drama, with a subvention of 25,000 francs, the mode of performance being left to the option of the composer. A new musical Revue, "L'Avenir de la Musique Sacrée," has been started under the direction of Canon Gabert—Camille Saint-Saëns has declined to join the committee for the erection of a monument to César Franck, on the plea that the Belgian composer's music exercises an injurious influence upon French art. "*Vanitas vanitatum!*"—The famous Swedish songstress, Christina Nilsson (Countess Casa de Miranda), has sold out her American property, and purposes investing all her money in her native country.

Marseilles.—A portrait medal of E. Reyer (composer of *Sigurd*), who was born here, is to be presented to each prize-student of the Conservatoire.

Béziers.—In the arena, before 12,000 spectators, *Déjanire*, "poetic drama" by Louis Gallet, with an



important musical accompaniment by C. Saint-Saëns, was given with an orchestra of 250, a chorus of 200, and 60 dancers, selected by the composer during his recent stay in London, and was received with enthusiasm. The cost of two representations is said to have amounted to 120,000 francs. *Déjanire*, reduced to smaller dimensions, is to be performed at the Odéon next winter, under Colonne.

Copenhagen.—*Vifanda*, opera on an Indian subject, by the Dane, Alfred Tofft, has met with complete success, and is likely to run a prosperous career.

Brussels.—The well-known Wagner singer, Elise Kutschera, who was married last year to Mr. Denys of this city, has returned to the stage, and accepted an engagement for next season at the Monnaie Opera.

Antwerp.—Some interesting data respecting the Beethoven family have come to light. In 1713 a master tailor, Henri Adelaar van Beethoven, bought a house bearing the ensign "Sphaera Mundi," now 33, Rue Longue-Neuve here. He had twelve children, and his son Ludwig went to live at Bonn in 1731 as basso at the Electoral Chapel, of which he became orchestral conductor. This was the grandfather of the immortal composer.

Amsterdam.—On the occasion of the coronation of Queen Wilhelmine, a new simplified and more effective edition of the National Hymn, Wilhelmus van Nassouwe (martial in character), was introduced.

St. Petersburg.—The local composers have started an "association of Russian composers" for the promotion of Russian music at home and abroad. Branch societies are to be established in all Russian towns of any importance, and an "All-Russian Congress" is to be convened. May the composers themselves prove worthy of so much pushing of their national music.

Nidelsbach.—A marble tablet has been affixed to the house at the Lake of Zurich, in which Brahms frequently stayed.

Milan.—The Conservatorio, at the instigation of Bacelli, Minister of Public Instruction, has received the name of "Giuseppe Verdi Conservatorio" (Italy could surely boast of some far greater names for such a purpose). As a curious fact, young Verdi was refused admission to this same musical institute in 1832 "for want of talent"! The prizes offered by the "Quartet Society" for a violoncello sonata in four movements, in classical form, were given as follows:—1st prize to Guido Alberto Fano, of Padua, pupil of the Musical Lyceum of Bologna; and 2nd prize to Franco da Venezia, of Venice, pupil of the Milan Conservatorio. Fourteen MSS. were sent in.

Rome.—The academy of Saint Cecilia has accorded the prize offered for a string quartet to Giuseppe Frugatta, Prof. of the Milan Conservatorio.

Leghorn.—An operetta, *La Petite Bohème*, by a hitherto unknown composer, Icilio Sadun, has been very well received at the Politeama.

Turin.—The prize offered annually for the best Requiem Mass, in memory of King Charles Albert, and which must be performed in the Metropolitan Church here, has been won this year by Antonio Ricci-Signorini, of Massa-Lombarda.

Perugia.—An opera, *The Daughter of Iorio*, by Bianca, met with an enthusiastic reception.

Taranto.—The municipality has opened negotiations with that of Naples for the transmission of the remains of Paisiello to his native place (Taranto), but the Naples Corporation makes it a condition, that a fitting monument be erected and inaugurated in suitable manner, in memory of the celebrated composer.

Florence will have five lyric stages this autumn. "*Embaras du choix!*"

Bologna.—*I Goti*, a forgotten opera by a forgotten composer, Stefano Gobati, was revived with extraordinary favour. It was successfully brought out twenty-five years ago, but owing to the failure of a second opera, *Lux*, withdrawn by the same composer; it now bids fair to make the round of the Italian stages.—Schiller's *Räuber*, which had appeared on the lyric stage as *I Masnadieri*, of Verdi's first period, was, in a new setting by Diamanti, well received at the Eldorado Theatre.

Brescia.—An interesting exhibition of the collector, Cavaliere Pasini, in the Martinengo Palace, contains numerous ancient instruments, MSS. from the sixteenth century, likewise a letter from Giuseppe Verdi, dated the 31 (1) September, 1837, soliciting a first performance of his first opera, *Il Roccester*, which, however, never took place.

Bergamo, which has so unfavourably distinguished itself with the recent Donizetti Festival, is planning a commemoration of Saint Alexander, under the direction of Emilio Pizzi, conductor of the Santa Maria Maggiore Chapel.

Deaths.—Benoit-Constant Fauconier, b. 1816, conductor of Prince Chimay's band, pianist, and popular composer, died August 24th at Thuin.—Cesare Trombini, b. at Padua in 1839, died August 15th at Venice, appeared as violinist at six years of age; since 1879 conductor of the Imperial Opera at Warsaw; said to have always conducted operas by heart.—Giacomo Rota, once a famous baritone, b. at Trieste, where he retired about twenty years ago.—Nicolò van Westerhout, died at Naples on August 21st, aged 36; b. at Mola, near Bari, pianist, composer of operas, orchestral and chamber works of high aims. The new Bari opera-house has been named after him.—Madame Adrien Boieldieu, daughter-in-law of the illustrious composer, and widow of his son Adrien, who was himself an operatic composer.—William Sichel, Kapellmeister of the Hamburg Stadttheater.—Brauer, organist, 92 years of age.—Carlo Enrico Pasta, operatic composer, died September 1st at Milan, 80 years old.—Jules Lefort, once a fashionable drawing-room baritone (also much liked in London), later, vocal teacher, died at Paris on September 6th in his 76th year.—John Comfort Fillmore, a musician and well-known American writer on music, died August 15th at New London, Connecticut.—Thomas Harper, a celebrated trumpet-player, and for many years professor at R.A.M., died in London on August 27th.—M. Adolphe-Abraham Samuel, director for many years of the Ghent Conservatoire, in his 76th year.

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